

Strategic Plan Summary

In 1997 the Board voted to include the following phrase in our strategic agenda, "be an innovative multicultural center that bridges Boston's schools, neighborhoods, and communities." The phrase solidified our Urban Mission and set-forth a vision for future planning of exhibits, programs, and initiatives. An integral component of this new strategic direction has been to increase citywide and neighborhood impact through collaborations and community partnerships.

In 2001 the Board furthered their commitment to the Museum's strategic agenda by approving the strategic plan, which serves as the framework for planning and development and includes:

- Growing as a family destination for *all* Boston-area children and families through thoughtful programs, exhibits, outreach and experiences that appeal to the changing face of Boston;
- Becoming a cultural gateway, a kid-centered destination for culture, learning and fun through performing and visual arts, cultural and science exhibits, and cultural festivals and events;
- Providing a safe haven for inspiration by being a humane refuge from an often violent, commercially driven world; and

Accompanying the strategic plan is the preliminary facility master plan that incorporates the strategic plan and envisions how it can be advanced through better use of the physical space. Working with a broad range of experts including master planners, waterfront experts, open space experts, community members and audience advocates, Staff and Board developed goals for the future of Museum Wharf. In 1998, our concept of *Children's Wharf* became part of the City's master plan for the Seaport District.

In preparation for the master planning effort, the Museum commissioned an Audience Research Study from Chadwick Martin Bailey, Inc. in 2001. The goals of the study were to determine who was and was not coming to the Museum, why, what their experience was, and what would encourage them to come back. The study was conducted with visitors, members, and our target audience (non-visitors). The results of the study helped to guide the planning effort by providing useful information about our audience and their expectations and experiences.

In 2002, we engaged the Wayland Group to conduct a feasibility study related to the facility master plan. Their study was completed in the fall of that year and is currently being reviewed by the Board. A discussion of next steps and possible phasing will be taken up in spring 2003.

Through the Community Connections Program, we launched a community focus group program in 2002, with the goals of presenting our vision to community partners and organizations and gathering feedback about its fit with their neighborhoods' needs and visions. The focus groups also serve as a forum to foster the Museum's relationship with the organizations that directly serve the communities we wish to attract to the Museum. The agenda for the focus groups include a brief presentation of the vision and key goals of the strategic and facility master plans and a discussion about the relationship of our plans to the organizations' work, the needs of their communities, and the role the Museum can play in their neighborhoods.

In the past year the Children's Museum has made strides in planning and implementing the development of our internal and external presence on Fort Point Channel and has begun reorganizing to respond to growth in programming and diversity of visitor services. The future vision for the Children's Wharf is the following:

Goals:

- **To transform our core experience for children and families** - through an expanded, hands-on curriculum that enriches our content, integrates more changing exhibitions and live performances with more in depth classes and studios, engages a broader age range of children (from birth to 5th grade), and provides an even higher level of support for parents, teachers, and childcare workers.
- **To transform our site on the downtown waterfront** - into a block-long campus of innovative, fun, indoor and outdoor learning experiences that invites an increasingly multicultural Boston to play and learn together, that hosts more community and corporate celebrations and conferences, and that offers Boston's young children safe access to the water's edge.

Why This Vision Now?

- **The Children's Museum has a clear mandate.**
 - **To secure a place *now* on the waterfront for *all* children and families** - with an increasingly commercialized, privatized downtown waterfront, *Children's Wharf* provides Boston area children with safe, affordable access to the learning resources of their waterfront and harbor.
 - **To strengthen our role in building community** - with an increasingly diverse greater Boston, *Children's Wharf* will attract a broad, multicultural audience to the heart of the new city.
- **Never has the enrichment of our children's learning been more important.**
 - ***Children's Wharf* expands our capacity to provide high-quality enrichment opportunities** for Head Start, kindergartners, and children in family day-care.
 - **New studios and out-of-school clubs and camps** will offer school-age children safe, fun ways to learn together the new skills for success in the 21st century, as well as explore their own individual passions.
 - ***Children's Wharf* leverages our 90 years of experience and expertise** in creating hands-on tools and resources to support overwhelmed parents and teachers.
- **Boston needs a trusted and respected voice.**
 - ***Children's Wharf* creates a stronger, more visible platform to advocate** for the most vulnerable children and families, and to showcase the ideas and work of others who share our mission.
 - ***Children's Wharf* will be a venue where our children meet the children of the World** through the very best traveling exhibitions, performances, and festivals being produced by other children's museums and children's organizations in the U.S. and abroad.
- **We must continually renew to assure relevance for children in the future** - to have impact, to retain audience, to attract the best and the brightest educator entrepreneurs, and to be worthy of continued individual, corporate, and foundation support.

IMLS Museums for America 2004 Program Narrative - The Children's Museum of Boston

1. Project Design: The Children's Museum of Boston (TCM) proposes **Boston Black Inside Out**, a project in which we will work with community agencies and school teachers serving Boston's diverse Black communities to present public programs for families, structured school programs, curricula and outreach strategies for the exhibition **Boston Black: A City Connects**, opening in July 2004. Through partnerships, we will:

- Create and conduct staff training programs focusing on interactions with diverse populations to ensure the highest quality experience for all visitors;
- Design and conduct public and school programs that feature ethnic and national groups of the African Diaspora that facilitate the sharing of each group's rich history and culture with Museum visitors;
- Develop new strategies for engaging more Black families with the Museum, encouraging them to identify with the exhibitions and programs;

With separate funding, TCM's Harcourt Teacher Leadership Center (HTLC) will create curriculum materials for classrooms and professional development programs for teachers. Enhanced, multilingual, and targeted marketing to reach new audiences will support all of these efforts.

An IMLS Museums for America grant will increase TCM's capacity for serving as a center of community engagement by developing and conducting high-quality public and school programs, focused on and in partnership with particular community groups, in association with the installation of the permanent exhibition, **Boston Black: A City Connects**. It will enable us to strengthen the connections with Boston's diverse population of people of African descent and stimulate a dialogue about identity across racial and ethnic divides. We will attract and retain new neighborhood audiences, many of whom are not traditional museum users and include many new immigrant populations. Through **Boston Black Inside Out** we will create durable connections with newcomer communities and mechanisms for responding to the changing needs and interests of new populations. This initiative helps to fulfill TCM's vision as serving as a "common ground" for multicultural Boston, a vision that motivated our move 25 years ago from a neighborhood site to our current downtown waterfront location.

Background: TCM has long been committed to serving urban families, bridging Boston's neighborhoods, and making innovative multicultural learning resources available and accessible. As the demographics of Boston change, so too must the Museum's programs. In 2000 Boston became a "minority majority" city where people of color outnumber the white population. Today a quarter of all Bostonians were born outside of the United States and a third of the students in the Boston Public Schools do not speak English at home.

Having anticipated these changes, TCM has created a new exhibition, **Boston Black: A City Connects**, for which we have received major funding from the National Endowment for the Humanities, the Ford Foundation, Fleet Investment Services, and The Boston Foundation. Boston's ABC network affiliate, WCVB-TV, is working with us to produce and broadcast a prime time, hour-long Town Meeting in the spring of 2004 where a diverse group of Boston youth will discuss race, ethnicity, and identity in their lives.

Boston is home to 77 cultural and ethnic groups in the category of African American/African. **Boston Black** will feature four of these cultural communities, selected on the basis of numbers, linguistic and geographic diversity: African Americans, Dominicans, Haitians, and Cape Verdeans. A distinguished advisory committee has been involved throughout the planning of **Boston Black: A City Connects** and remains active.

For **Boston Black Inside Out**, we have invited additional educators and community agency staff to help us think about how to extend the exhibition into the formal school curriculum and the informal "life skills" curriculum both for children and families. Our approach is a collaborative one, based on the interplay between community and school needs, and the Museum's capacity and expertise for fulfilling them.

Boston Black: A City Connects is a 2,500 square foot exhibition that will explore diverse family traditions, arts, literature, aesthetics, history, and community values within several Black communities, for an audience of children 4-10 and their adult caregivers and educators. We are building on existing and new relationships with individuals and organizations that serve Black communities to create the exhibition. The key issue permeating discussions with advisors was identity: how do people define themselves? Given the fluidity of race, ethnicity, and individual identity formation, we are using African roots as the basis for our dialogue. The exhibition is intended to alter the perception of Blacks by non-Blacks and provide Black residents of the city with an exciting catalyst for future communication. The main messages of Boston Black include:

- There is tremendous diversity within the Black community, and we cannot assume that its members are familiar with each other's culture.
- Black people have lived in Boston since Colonial times. The history of Black people is foundational to the history of Boston and the US, but much of this history is not widely known.
- Children and their adult caregivers and educators need the tools to learn new ways to talk about race, culture, ethnicity, and identity.

The installation of **Boston Black: A City Connects** will give new focus to the Museum's community-building efforts, creating compelling opportunities for us to work with Boston's diverse Black population. Currently, 7% of our audience is of African descent. Non-Hispanic Blacks comprise 24% of Boston's total population. Through public programs and outreach, we plan to increase our Black attendance to 15% of our audience.

TCM has the infrastructure, experience, and networks for accomplishing this. In 2002, we created the new Community Programs and Partnerships (CPP) department, which was charged with forming community partnerships to help us reach new Boston families and other non-traditional Museum users. The CPP collaborates with community organizations to develop Museum programs featuring the unique culture of individual Boston neighborhoods. In FY 03, CPP conducted or participated in 31 community fairs and Museum events, serving 27,800 community residents. Additionally, TCM has long-standing, in-depth partnerships with the Boston Public School (BPS) Kindergarten Program and Action for Boston Community Development Head Start.

Project Activities

Create and conduct staff training programs focusing on interactions with diverse populations to ensure the highest quality experience for all visitors. Since the quality of staff interaction with visitors is central to the visitor experience, it is essential that Museum staff receive anti-bias training. These workshops will help staff gain knowledge about diversity, understand their own attitudes and behaviors, and learn skills to overcome barriers to effective engagement of diverse children and families. We will hire a diversity consultant such as Families First and La Verne Saunders to provide 2 day long programs for all managers and floor staff on topics such as "Working with Parents in Culturally Competent Ways" and "Creating Partnership with Diverse Families." Senior Museum staff will provide follow-up coaching and mentoring for staff, thereby ensuring that new audiences, once here, feel comfortable and welcomed. In addition, community advisors will provide staff training in preparation for community events. For example, Cape Verdean advisors will train staff on Cape Verdean culture and family life, as well as on specific activities.

OUTCOMES:

- 100% of staff participants will learn new techniques for interacting with diverse populations, as measured by pre and post training surveys.
- All visitors will feel welcome and comfortable, as measured at 8 or better on a 10-point scale in an exit survey. No statistical difference will be reported from the Caucasian and non-Caucasian visitors.

II. Design and conduct public and school programs that feature different groups of the African Diaspora and facilitate the sharing of each group's rich history and culture with Museum visitors:

- a. Public Programs:** The interesting reality about the "Black community" in Boston is that little is known about the

diversity within it, neither among Black people nor non-Black. Thus, meetings among Haitians, Dominicans, Cape Verdeans, African Americans, and other Afro-Caribbean people have turned into lively exchanges, as representatives of each group learn about the other. As a result of these meetings, several key community agencies have committed to working with us to create culturally sensitive programs.

In collaboration with community agencies, we will develop a calendar of programs, some at the Museum and some in the community, which will focus on the diversity within the Black community. Programs will include:

- **2 annual cultural festivals** (total of 4 over the grant period) in the Museum, including performances of music, dance and drama; arts and crafts activities; games; storytelling. Handouts will include background information and parent tips. Featuring local youth talent, these festivals will focus on community events, such as Cape Verde an Independence Day; Haitian New Year; Afro-Caribbean Carnival; Black History Month and *Juneteenth*. A two-year calendar of these collaboratively developed festivals will serve about 10,000 visitors. This may also include community use of Museum space for family events such as discussions of race and culture among Latino and Black youth.
- ***Juneteenth* theater production:** City Stage Company, Inc., artistic director for the Museum's theater program, will produce an original participatory, age-appropriate play about the African American celebration of the Emancipation Proclamation. Once produced, the *Juneteenth* play will be featured on TCM's live theatre, KidStage, during the cultural festivals, 10 times per week for at least 12 weeks a year, accommodating an average of 100 people per show, for a total of 24,000 visitors over two years.
- **6 annual Boston Black Weekends in the Arts Studio:** (12 over the grant period) Staffed by visual arts educators, the Art Studio will work with community artists to develop and conduct arts' experiences based on the arts from the African Diaspora. For example, they will work with Haitian artists and storytellers to offer a program featuring the arts and stories of Haiti. We will offer 10 of these 30-minute workshops per weekend, each serving 25 people, for a total of 6,000 people over two years.
- **Museum presence and activities at 6 Black community celebrations:** (12 over two years) Museum staff will provide high-quality children's activities at selected community fairs and festivals, thereby raising the Museum's visibility among neighborhood families. These will serve 2,500 per event for a total of 30,000 people over two years, many of whom may not have had prior contact with the Museum.

OUTCOMES:

- 80% of visitors to the Museum will report learning new information about Black communities, with no statistical difference reported between Caucasians and non-Caucasians.
- 80% of community program participants will report learning new information about Black communities with which they were not previously familiar. Program participants will be surveyed at events.

b. School Programs: Based on preliminary discussions with the teacher advisory board for TCM's Harcourt Teacher Leadership Center, we have ascertained that there is considerable interest in the content and approach of the **Boston Black** exhibition because it can provide well-designed educational programs for kindergarten through upper elementary grades. Teacher advisors will help us develop school programs that tie into the history/social studies standards by addressing: communities (kindergarten - grade 1); contributions of multiethnic Americans (grade 2); Boston local history (grades 3, 4). Black History and the American Revolution (grade 5); world cultures, including the slave trade (6th grade); Teachers will also help develop school programs that address school climate, social competencies and appreciating and respecting the diversity of all people. With the HTLC teacher advisory board, BPS Kindergarten Program Advisors we will develop interdisciplinary school programs (Kindergarten; grades 1-3, and 4-6) geared to different grade levels that **weave** together appreciation for diversity with history. About 10,000 students and teachers will participate in these school programs. Head Start families and teachers will also benefit from the exhibition environment.

OUTCOMES:

- 85% of teachers will report that they learned new techniques for discussing Black history and culture or human differences with their students based after the school program, used these techniques with their students, and felt

more comfortable doing so, as measured by follow-up surveys

- 85% of the students will demonstrate that they learned new information about the role of Blacks in Boston's history, and a greater appreciation of similarities and differences among people, as measured by pre and post visit surveys.

With other funding through the Museum's HTLC we will develop curriculum resources that will maximize the educational value of the school programs, and increase teaching and learning related to the key content areas of **Boston Black**. The curriculum materials will take many forms, including multimedia kits with artifacts, audiovisual materials and activities; pre and post visit activities; online resources on the Museum's website. Also with other funding, we will design and conduct professional development programs that will increase teachers' knowledge base about Black History, culture, and cultural diversity among Boston's Blacks. The Harcourt Teacher Center and Boston Black advisors will assist in designing the best approach for these seminars.

Through the above programs, we seek to encourage new visitors, especially Black families and students, to identify with the exhibitions and programs. TCM, like many other urban museums, knows how to get children to visit in school, after school or camp groups. The challenge we face is converting these group visitors into family visitors who will come to the Museum on a more volitional basis. The goal is to make non-visitors, especially those for whom visiting a museum is new or unfamiliar, into repeat visitors. Working with community partners to tryout new strategies to address this national concern is a priority of this project. These will include developing new marketing strategies to reach and retain new audiences. New connections to community-based media outlets will be forged through the advisors, who have offered to translate Museum materials into the appropriate languages. These community partnerships and culture-specific programs will attract great interest among the many radio, television, online, and print media that serve Boston's Black communities.

OVERALL OUTCOMES:

- The percentage of non-Caucasian audience will increase from 26% to 32% by 2006.
- 80% of visitors will report that museum programs taught them something new about the world around them and provided new ways for discussing human differences, based on exit surveys. No statistical difference will be reported from the Caucasian and non-Caucasian visitors.

2. Grant Program Goals. Boston Black Inside Out will increase TCM's capacity for serving as a center of community engagement by developing and conducting high-quality public and school programs, focused on and in partnership with particular community groups, in association with the installation of the permanent exhibition, **Boston Black: A City Connects**. In collaboration with teachers and community agency staff, we will create culture -specific public programs for families and structured school programs aligned with curriculum frameworks. Community advisors and diversity specialists will provide training to help staff expand their cultural awareness and enable them to make new families and groups feels comfortable and welcome in the Museum. With other funding, we will develop curriculum materials; professional development for educators to expand their knowledge and respect for diversity; and targeted outreach and marketing to Black community organizations and families. Through these efforts in different formats, we will encourage discussion about cultural identity formation and expression in 21 st century Boston.

3. How the project fits into strategic plan and mission. TCM exists to help children aged 0-10 to grow up feeling secure and self-confident, with respect for others and the natural world. We are committed to serving a culturally and economically diverse audience, providing resources and support for parents and teachers, and continuing as a national research and development center exploring new methods in informal education, and new roles for museums.

Since moving to Fort Point Channel in 1979, it has been the dream and goal of TCM to fully transform our century old wool warehouse building and site into a welcoming waterfront destination for diverse Boston children and families. Since 1994, Lou Casagrande, as the President and CEO of the Museum, has led the Museum in the development of a new strategic plan to "level the sandbox" for children and take advantage of the Museum's fantastic waterfront location.

To implement this urban mission, we have formed community collaborations and partnerships that have the scope and depth to effect systemic change. For example, we now have major, dynamic and sustainable partnerships with ABCD Head Start, BPS Kindergarten Program, and the Greater Boston YMCA, among others. These partnerships have made the Museum a major player in Boston around issues related to children and families.

Over the past ten years, TCM has successfully developed a community-based Board. At present, we have a strong balance between corporate and community CEO's at the Trustee level, and the Board increasingly reflects the diversity of Greater Boston. Because of this, we are able to rely on the Board to voice the needs and interests of the communities they and we serve. Additionally, we rely extensively on community advisory committees and partnerships for each major exhibition or new program. Community advisors are drawn from a network of over 200 neighborhood-based organizations with whom we regularly partner. Experience has shown us that these advisory boards lend essential credibility to our multicultural programs while also providing positive "word of mouth" publicity for the Museum. A major grant from the Nathan Cummings Foundation supported our most recent work to diversify our Board, staff, and audience.

Multicultural programs have contributed to the diversity of the Museum's audience. An annual calendar of Native American, African American, Japanese, Chinese, and Latino programs have attracted new visitors. About seven years ago, the Museum made a commitment to develop exhibitions and programs about the changing Black population of Boston. The distinguished advisory group gathered for Boston Black is a testimony to the need and interest in reaching out to Black children and families. In January 2002, more than 200 community leaders attended to show support for the Museum's initiative and have since generated considerable excitement about **Boston Black: A City Connects**.

The outreach to children and families through **Boston Black Inside Out** will build our capacity for serving multicultural Boston. Instead of relying on the "build it and they will come" philosophy, we will use the **Boston Black** exhibition as a platform for developing public and school programs designed to attract diverse new audiences. With newly developed anti-bias skills, Museum staff will be better equipped to help children and families discover and talk about race, ethnicity, culture, and identity.

4. Strategic Plan: Process and Financial Resources. Throughout our ninety-year history, TCM has served an urban audience. Beginning in 1997, TCM Board has been taking deliberate steps to reconfirm our commitment to serving diverse children and families of Boston through our renovated site:

- 1997 - revised the Museum's strategic agenda to include "Be an innovative multicultural center that bridges Boston's schools, neighborhoods, and communities."
- 1998 - initiated systemic community collaborations as the first step in implementing our urban mission. We now have major sustainable partnerships with ABCD Head Start, BPS Kindergarten Program, and the Greater Boston YMCA, among others.
- 1999 - purchased the remaining share of the building and began the master planning process to understand and evaluate options, including parking, space use and rental options.
- 2000 - focused on the visitor experience and how we enhance family learning. Chadwick, Martin and Bailey conducted visitor research to guide our planning.
- 2001 - refined project goals and started to develop the Master Plan for the facility.
- 2002 - the Board of Trustees approved the 10-15- year Master Plan for Children's Wharf, as we now call this unique waterfront site.
- 2003 - the Board of Trustees approved a revised vision, program, and financial plan for Phase One of the Master Plan for Children's Wharf.

Throughout this process, we are soliciting community input on the renovation and program plans for the Museum building, the wharf, and waterfront. We have hosted several focus groups of parents, teachers and community residents and have collected data on community programming needs and preferences.

In undertaking this major renovation, TCM is responding to the specific needs of Boston children and families to secure

safe, affordable access to the learning resources of the waterfront and harbor even in the midst of the increasingly commercialized, privatized downtown waterfront development. The Museum will strengthen its role in building community. Children's Wharf will attract a broad, multicultural audience and expand our capacity to provide high-quality enrichment opportunities to Boston children. Children's Wharf creates a stronger, more visible platform to advocate for the most vulnerable children and families, and to showcase the ideas and work of others who share our mission. With support from the Mayor and Boston's city planning agencies, the Museum is in the process of developing a blueprint for Children's Wharf, a refurbished and expanded indoor and outdoor museum and kids' campus, full of fun learning opportunities for Boston families. **Boston Black: A City Connects** and the public programs through **Boston Black Inside Out** are core to the Museum's success in ensuring that our new facility, exhibits, and programs reflect the needs, interests, and values of Boston families.

TCM is in the quiet phase of a capital campaign, the goal of which is to raise \$24 million, based on a feasibility study. The project now includes nearly \$4 million of new exhibitions, three of which are already funded and under production - including **Boston Black: A City Connects**, resulting in a total goal of \$24 million. To date, slightly over \$7 million has been raised. At the same time, we have been able to keep expenses in line with income. The Museum's Master Plan calls for the Museum to serve 20% more visitors through a broader range of family educational options, double revenue from leased spaces, and expand its capacity to better serve the educational community. Outreach to specific cultural groups through programs and partnerships is part of this expansion, as is ensuring that the new visitors feel comfortable and welcome once at the Museum. The strengthening of earned income streams and further diversifying educational programming will lead to a more secure economic future.

5. Appropriateness For Institution, Audience. A full 67% of visitors to TCM come from the Greater Boston area and Massachusetts (15% from Boston proper, 28% from metro Boston, 24% from Massachusetts), and 23% of visitors are people of color. 50% of the children visiting the Museum are 5 and under. Of the Museum's 400,000 annual visitors, fully one-third are served with free or discounted visits -- schools, community groups and individuals from economically disadvantaged communities -- through library passes and \$1 Friday Night admissions (65,000), and sponsored groups, including school visits (30,000) and community groups (24,000).

The 2000 US Census enumerated not only increased diversity, but also increased segregation in American society. This is particularly true in BPS students are 85% children of color, while the overall Boston population of color is 51 %. Like other urban public school systems, Boston is experiencing re-segregation of schools. Thus, even in one of the most ethnically diverse cities in the world, interaction between whites and people of color may not occur regularly, as school and neighborhood boundaries remain rigid. Coupled with increasing cultural and religious tensions around the world, there is an urgent need to help our children understand why and how we must learn to live harmoniously and respectfully in a pluralistic society.

Formative evaluation (see attachments) conducted by the group, People, Places and Design Research, found that while overall visitors expressed an interest in the exhibition **Boston Black: A City Connects**, Black urban visitors expressed great interest. They viewed the exhibition to be about their lives and neighborhoods. The idea that their world would be represented in a mainstream institution held considerable appeal.

The **Boston Black: A City Connects** exhibition takes a new approach to exploring race, ethnicity, and culture by creating a well-textured picture of diversity within Boston's Black communities. Visitors will learn about the many ways that people experience being Black. They will find that Black people may not literally be black (anymore than White people are literally white); that being Black may include how other people see them; that self-identification may include multiple factors (I am Black and I am a Dominican.). While the focus of the exhibition will be on contemporary culture and society, we will place it within a historical context suited to our young audience, with additional resources for their parents and teachers. Boston Black Inside Out will help to engage the community in the public and school programs associated with the exhibition.

6. Project Resources: Time & Budget. Each year, TCM develops an annual calendar of public and school programs. For **Boston Black Inside Out** staff and advisors will meet in the summer 2004 to create an overall plan for an October launch. Staff trainings will begin immediately, as will school program development, pilot testing, and revisions. Pre and post visit curriculum materials (other funding) will be prepared over the summer. By early November the staff should be well trained and conversant in the public and school programs. With the advisors we will plan the exact sequence of 4 festivals to occur over the two years in January, February, March, June, and August. After the completion of this two-year cycle, the most successful festivals will go into repertory, repeating in a cycle. Art Studio programs will occur during the busiest months and in conjunction with the festival schedule. Museum staff will respond to community requests to schedule the fairs and festivals. The Schedule of Completion (work plan) provides great detail on the timing of each phase of the program.

7. Project Resources: Personnel and Technology. The project team has decades of experience in community collaborations and program development. Joanne Rizzi, the Director of Community Programs and Partnerships, is also the developer for **Boston Black: A City Connects** and will lead the project. Lisa O'Brien will conduct the Art Studio programs. Molly Kenah will coordinate the community partnerships. Megan Dickerson will implement the public programs in the Museum.

Joanne Rizzi, (BA Goddard College) works with community groups to develop cultural programs, curricula and exhibitions. As co-director of the Multicultural Program and Initiative, she developed *The Kids Bridge*, an award winning, nationally touring exhibition that explored issues of ethnicity, prejudice, and discrimination. **Lisa A. O'Brien** (BFA from Boston University and MA in Art Education from Teachers College at Columbia University) is the Museum's Art Program Manager. Prior to joining the Museum, Lisa developed curriculum for the after school community at The Activities Club. **Molly Kenah** (BA in Psychology from Boston University) is the Community Programs Educator at TCM and she coordinates the Mellon City ACCESS program, mentors the program's Teen Ambassadors, organizes City Celebrations for Boston neighborhoods, and promotes the museum at external events. **Megan Dickerson** (BA in History and Museum Studies from UCLA) is the Cultural Programs Educator at TCM and previously implemented public programs at the Peabody Essex Museum, the Latino Museum of History, Art & Culture, the Old South Meeting House and the Massachusetts Museum of Contemporary Art.

Consultants include City Stage Company, Inc. Carolyn Saunders and Jose Barros, from the Dudley Street Neighborhood Initiative; the Denise Gonsalves of the Cape Verdean Community Task Force; Judith Alexandre and Carline Desire, from the Association of Haitian Women of Boston; David Hinton, Vine Street Community Center, Maryanne Gateley Martinelle, Senior Program Advisor for Kindergarten and Early Childhood Programs in the BPS; the Harcourt Teacher Leadership Center Advisory Board; and Michelle Bissanti from the Newton Public Schools. The Boston Black exhibition advisory board will also help with **Boston Black Inside Out**. (See Attachments)

Budget Justification

Salaries and Wages: Joanne Rizzi, as project director, will lead the program development with consultants and community advisors. She will shift her focus from grant-funded exhibition development to IMLS funded engagement with the Black communities of Boston. Her position is dependent on grants for half of her salary. Joanne will provide overall program leadership in the development of the school and public programs. Ellen Thompson, School and Public Program Manager, supervise the implementation of the school programs, cultural festivals, arts weekends and Juneteenth play. Megan Dickerson, Cultural Programs Educator, will coordinate the Museum festivals and school programs. Lisa O'Brien, as Arts Program Manager, will work closely with Joanne and community advisors to design and implement the total of 12 Boston Black Arts Weekends. Joanne also leads the Community Partnerships and Programs, and in that Molly Kenah, Community Programs Educator, who will coordinate the Museum's activities at 12 community fairs and festivals, as well as community-sponsored events at the Museum, assists her. The Museum's Exhibition Interpreters will conduct all project activities, including the school programs and festivals, both on and off-site. All the above staff will benefit from the diversity and anti-bias training, which they will receive over the two years of this project. This training will build their capacity for interacting with diverse populations.

Consultants: We will hire a consultant, such as La Verne Saunders and Families First, to conduct the anti-bias training. This is crucial to the Museum's success in engaging and providing a good experience for new audiences. Outside trainers will provide four daylong workshops over the two-year period. Joanne Rizzi and other senior staff will provide coaching and mentoring over the entire period.

For each of the 4 festivals we will hire musicians, dancers, artists and other specialists to present authentic cultural activities for children and families. Community advisors will help us to locate appropriate talent for these events.

The participatory Juneteenth play, which City Stage Company Inc. will produce with other funds, will be performed in June and during Black history month. The Museum contracts with professional actors to perform the plays. **City Stage** auditions and selects the actors. They also rehearse them and train them on public interactions to ensure consistent high-quality performances.

Community advisors and educators will work with Museum staff to develop the above programs, to recommend resources and performers, and to help us connect with communities. We will offer them a modest honorarium for their services.

Project staff will work with a consultant (TBD) to develop different evaluation tools for each activity and to determine the method of analysis. In this way, we are able to keep the evaluation cost low.

Materials and Supplies: Each project activity needs modest amounts of expendable materials and supplies. Because the Museum has a thriving Recycle Shop, we are able to get many of our supplies at very low cost. For each festival we use materials for the arts, crafts and games. We also print festival programs for families to take home, and these contain background information about the event and the culture represented, as well as some parent tips for talking with children about cultural differences and similarities.

The hallmark of the Arts Studio is the materials-rich experience. Each of the 12 Arts Weekends will use different materials with all participating children and adults.

When TCM goes to community-base fairs and festivals, as we will do 12 times over this project, we conduct high-quality, materials rich activities, such as hat, mask or musical instrument making. We prepare enough materials for all the participants at the festival.

School programs use a small amount of materials, as they will rely mostly on the Boston Black exhibition.